



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act,  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street  
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.

15-17 East 40th Street

REGINALD TOWNSEND, Secretary.

15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

### WHERE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.  
Powell's Art Gallery - 983 Sixth Ave.

### WASHINGTON

Brentano's - F and 12th Streets

### MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.  
Chapman - 190 Peel St.

### LONDON

Art News Office - 17 Old Burlington St.  
Bottom, News Agent,  
32 Duke St., St. James, S. W.

### PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVII New York, May 10 No. 31

### CHANGE OF ADDRESS

When a change of address is requested,  
both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

When extra copies of any issue are  
required, advance notice of the number  
of copies so required should reach this  
office at latest by Thursday afternoon  
of any week. Later orders frequently  
cannot be filled.

### ART AND BOOK SALE CATA-

LOGS—The American Art News, in  
connection with its Bureau of Expertis-  
ing and Valuation, can furnish catalogs  
of all important art and book sales,  
with names of buyers and prices, at  
small charge for time and labor of  
writing up and cost of catalog when  
such are de luxe and illustrated.

### APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

### DECREASE IN ART IMPORTS

We respectfully commend to Mr.  
Claude Kitchin and his confreres at  
Washington, whether or not they share  
the opinion expressed in the statement  
widely attributed to him, and which he  
has never denied, that "as long as there  
was a dollar left north of Mason's and  
Dixon's line, he would grab it"  
(through taxation), and who insisted  
on placing an onerous and injurious  
tax on art—a glance at the figures just  
given out by the Revenue office, as to  
the decrease in art importations into  
this country since 1914.

These figures show that in eight  
months of the present fiscal year, tabu-  
lated art importations have fallen to  
less than \$3,000,000 as compared with  
importations of more than \$20,000,000  
in the corresponding months of 1914—  
the first year of the war.

These figures would seem to dis-  
prove the arguments of Mr. Claude  
Kitchin and his fellow lawmakers that  
"the art trade is so prosperous it would  
not feel a tax" (quite forgetful of the  
facts that every art dealer in this coun-  
try, has paid and is paying income  
taxes, and has subscribed and is sub-  
scribing to all the Government loans,  
to the best of his individual ability),

and also that the revenue from the art  
tax "would be large."

In the refutation by facts of this last  
argument for the tax, it would appear  
that the "biter has been bit."

### AS TO "VICTORY LOAN" ART

We had purposed reviewing the nu-  
merous pictures, posters and decora-  
tions which have marked, and still  
continue to mark, the period of parades  
and of demonstrations for the Victory  
Loan—now happily, for the peace and  
comfort of the citizens of the metropo-  
lis, and the unfortunate business men  
of Fifth Ave. and adjacent streets—  
nearing their end. After several care-  
ful inspections of these so-called art  
productions, we feel that considering  
they were made and placed for a  
worthy cause, it would be unfair to  
severely criticize them from an art  
viewpoint.

As to the pictures and posters, with  
a few exceptions, notably George Luks'  
"Leviathan Entering the Harbor With  
Troops," Shafer's "The Convoy," etc.,  
and a few of the many posters, these  
evince more zeal and haste than art  
quality, and do not reflect any great  
amount of credit on their producers.

As to the decorations, it may be said  
that, apart from the Victory Way on  
lower Park Ave., whose good and bad  
features Mr. Cortisoz analyzed in his  
Tribune story which we published  
last week—they, too, do not inspire any  
especial enthusiasm. The modernized  
and badly placed Arch of Trajan at  
Madison Square has a certain effective-  
ness, but, it is to be hoped, will not be  
made permanent, certainly not in its  
present form and place by misguided  
and over-enthusiastic city officials,  
through a public appeal. As to the  
"Tower of Jewels" at Fifth Ave. and  
60th St., irreverently and well dubbed  
"Cleopatra's Wash Line," it doubtless  
served its purpose and has entertained  
the public with its flashing and cheap  
jewelry effects. The tree laden shields  
in front of the Public Library are too  
suggestive of a cabaret, and the at-  
tempt to beautify the big wooden sub-  
way shed at Fifth Ave. and 59-60 Sts.,  
with vari-colored cloths, has resulted  
in a suggestion of the entrances to  
the old Montmartre shows in Paris, es-  
pecially of "L'Enfer."

### OBITUARY

Richard E. Brooks

Richard E. Brooks died suddenly May 2  
last from heart disease at the City Hospital,  
Boston, where he was taken after being  
found ill in his studio in that city.

He was born in Braintree, Mass., in 1866,  
and studied modelling under T. H. Bartlett,  
instructor at the Institution of Technology  
in 1885. Later he opened a studio at Quincy  
Adams, where he did all kinds of modelling  
and designing for cemetery monuments.  
After working there for a few years he went  
to Paris to study sculpture, and before leav-  
ing modelled a successful bust from life of  
the late Gov. Russell.

In Paris Mr. Brooks worked under the di-  
rection of M. Aube, who exhibited his bust  
of Gov. Russell in the Salon in 1894, where  
it received favorable comment, and next  
year exhibited a nude, which brought him  
instant recognition in Paris art circles. In  
1897 he was awarded the commission to  
make the Cass statue in the Boston public  
garden, which superseded the old granite  
statue that stood in the same place.

This Cass monument gave Mr. Brooks a  
high standing in this country and since then  
he has been a busy sculptor. Mayor Quincy  
during his term of office awarded Mr. Brooks  
a commission to make medallion portraits  
of the mayors of Boston for the City Hall.

### CORRESPONDENCE.

Editor, American Art News:

Dear Sir—

### "THE FRESH EYE"

(Copyright 1919, by Charles Vezin.)

The following will be some of the chap-  
ters in my forthcoming work, "The Fresh  
Eye":

#### What Is Art?

Art is the appreciation of life made articu-  
late. Art is to life what language is to  
thought. Thought without language is of  
little use except to the thinker. Language  
without thought is nothing. "Art for art's  
sake" is like language for language's sake.

#### What Art Is Not

It is not "Geevee." It is not an excuse  
for loafing. It is not mere amusement. It  
is not a display of cleverness nor even a  
display of ability. It is not an excuse for  
the inexcusable. It is not a spicy sport.

#### What Is Truth?

Can I add anything to what Carleton  
Noyes has said on this subject? Truth is  
not literalness. The commonplace person  
is always literal: the literal-minded always  
commonplace. When Paul Jones, asked to  
surrender after having lost his main bat-  
tery, said "I've not begun to fight," he told  
a lie which, by the event, proved to be the  
truth more eloquently told than if he had  
said "I am going to fight on."

#### What Is Beauty?

Beauty is harmony. Some of the greatest  
harmonies are obtained by discords sub-  
sequently resolved.

#### What Is Back of "Geeveeism"?

It is a conspiracy of degeneracy, erotic-  
ism, stupidity; but the greatest of these is  
stupidity.

#### The Devil's Favorite Sport

The devil's favorite pastime is quoting  
scripture. His favorite quotation is: "Let  
him who is without sin," etc., and next  
comes: "To the pure all things are pure";  
and then he proceeds to demonstrate that to  
the "Geevee" nothing is pure.

#### The White Slavers of Art

The unspeakable creature of the under-  
world is a "piker" when it comes to the  
harvest of human souls compared to the  
white slaver of the underworld of "Geevee"  
art, "Geevee" literature, and "Geevee" crit-  
icism.

#### Spades

The Cult of Oscar Wilde. I have heard it  
said that one could not be with an English-  
man for half an hour without hearing him  
speak of his "bawth." One cannot be with  
a "Geevee" for ten minutes without his  
speaking of Oscar Wilde. Is it a feeler?  
I wonder how long the cult would last if  
Oscar Wilde were proved guiltless? It is  
a pity that "calling a spade a spade" may  
land one in a Federal prison, whilst the  
manufacturer of the spade gets rich on the  
spade that digs the grave of decency.

#### What Is Immoral Art?

It is that art which promotes immorality.  
What is immorality? It is that which the  
experience of the individual and of the race  
has proved to promote the sum total of  
human wretchedness. Must each one not  
decide that for himself? Yes, ultimately,  
but infants decide, for their own happiness,  
to crawl into the fire, to swallow pins.  
Adolescents try to swallow the pins of  
desire.

#### "The Deserted Village"

The Village of "Geevee," deserted by  
decency, where filth accumulates and girls  
decay (and wives).

#### When Patience Ceases to Be a Virtue

When tolerance becomes complaisance,  
when it is considered narrow-minded to  
resent a slur on one's mother or on art.

#### What Is "Academic"?

It is knowledge without imagination.  
Knowledge never created a masterpiece, but  
ignorance inevitably forestalls it. Those  
who deny themselves the help of knowledge  
are like the fanatics who reject the help of  
science in a plague because it defeats the  
will of God.

#### Why Worry?

I believe as firmly in the future of art as  
in anything in life. Why then worry?  
"Give the calf enough rope and it will hang  
itself." True enough; but in the meantime  
that rope gets tangled around many precious  
things. Why worry about the Bolshevik?  
Sooner or later they will hang themselves;  
but in the meantime they are hanging many  
others. Let the "Geevee" die a natural  
death? As well say, do nothing about in-  
fantile paralysis because the epidemic will  
run its course.

#### Physical, Mental, and Moral Characteristics of the "Geevee"

The most common physical characteristic  
is the round-head, with the back of the  
skull and the neck a straight line. The most  
common mental characteristic is lack of bal-  
ance. The most common moral character-  
istic is exaggerated egoism and intense ego-  
tism, also indolence (vulgo laziness) with  
the usual result. "The devil finds some mis-  
chief still for idle hands to do."

### The "Geeveeshee"

As usual "the female of the species is more  
deadly than the male." By the way, is there  
any male "Geevee"; are they not epicenes  
masquerading in the "toga virilis"?

### Denatured Art

Denatured art goes with the era of the  
denatured armpit; they are as unpleasant as  
denatured alcohol. "I could not love thee,  
dear, so much, lov'd I not honor more." I  
could not love thee, art, so much lov'd I  
not Nature more."

### The "Geevee" Art School

The "Geevee" school of art flourishes  
especially at the "Geevee" art schools. It  
is on immature minds that the pernicious  
fallacies and the sophistries of "Geevee-  
ism" make their impression, and the student  
artistically born in that atmosphere knows  
nothing else. Camphor will keep the moths  
out of one's woollens. But if the moth gets  
there ahead of the camphor all the subse-  
quent doses of camphor don't worry the  
baby moth. "It is bo'n and bred in de briar  
patch." And those who belittle the danger  
of "Geeveeism" do not know what is going  
on in some of our largest art schools. In  
some of the largest institutions the "Gee-  
vee" instructor who teaches more of the  
"Geevee" philosophy of life than of art is  
supplanting the art instructor. The girl  
students are told they cannot become great  
artists unless they "live" and that "living"  
means every imaginable form of license, in-  
cluding such relatively harmless things as  
attending prize fights, cock fights, gambling  
saloons, opium joints, etc. They are ad-  
dressed by the mistress of an assassin who  
tells them that marriage is obsolete and  
many other pretty things. All of this so  
that the spirit of art may be free and un-  
trammelled by convention.

There will also be chapters in "The Fresh  
Eye," if the paper holds out, on the follow-  
ing subjects. What Is Temperament? What  
Is an Emotion? What Is Living? "The Great  
Stupidity." (Thank you, Michael Monahan,  
for that needed term.) The Pattern Maker.  
The Limitations of Form. The Abiding  
"Representative." Why the Easel Picture  
Must Not Go. The Art of Living. "But  
Woe Unto Him by Whom the Offence  
Cometh." "Suffer Little Children." "What  
Must I do to be Saved?" (artistically.) The  
Road to Happiness. The Joy of Life. The  
Means or the End? The Insulters of Art.  
Art and Sex. Surfeit. What Is Love?  
Faith. Missing the Point. The Fit-Throw-  
ers of Art. The Auriferous Petticoat. The  
"Geevee" Scheme of Life. What Is  
Strength? The "Geevee" Museum Director.  
"Geevee" Thieves Shouting "Stop Thief!"  
The Autobiography of a Painting that was  
"Fired."

### The Function of Art Criticism

It is not to boost one's cronies of the  
third class restaurant table; it is not to dis-  
play how clever one is, how flippant one  
can be; it is not to promote "Geeveeism."  
It is to give sight to the blind, to lead to  
"The Gate of Appreciation." Carleton Noyes  
is the supreme example of the function of  
art criticism. I have bought 100-copies of  
this book and will send a copy of it free,  
with my compliments, to any professional  
art critic who will promise to read it.

I may also send from time to time under  
the general caption "Facts, Fallacies and  
Pitfalls in the Technique of Painting" chap-  
ters headed as follows: "Mystery." Mys-  
tery is one of the greatest qualities of a  
work of art, but there is no mystery in the  
mind of the master about how he attains the  
quality of mystery. "The Society for the  
Prevention of Cruelty to Art Students."  
"First Aid to the Injured." (There is no one  
so easy to injure as a defenseless artist.  
If anyone accuses a manufacturer of putting  
out a worthless brand of merchandise he  
can recover damages. If a "Geevee" critic  
declares that a picture is "punk" there is no  
redress.) There is "No Such Thing as  
Mud." ("Mud" is only an incorrect relation of  
values.) "When Is Your Picture 'Tired'?"  
"Artistic Diabetes." (The sweetness of the  
lollypop is one thing, the sweetness of the  
mushroom, the grape, the terrapin and the  
canvasback, another. There is no pleasant  
flavor without a trace of sugar; even beer,  
cheese and bacon have it. Still other chap-  
ters will treat on "How to Teach," "Art  
and Technique," "Knowledge vs. Feeling,"  
"The Necessity of Coherency."

### Shall Our Daughters Study Art?

Yes, if they will pass the "Geevee" In-  
surance Examiner. And to secure a "Gee-  
vee" insurance policy she must have a heart  
that is sound and in the right place; she  
must not only have feeling, temperament  
and imagination, but intelligence. Stupidity  
is the great ally of "Geeveeism." "Against  
stupidity e'en gods contend in vain."

### An Axe to Grind

I have no axe to grind, except the axe to  
chop off the heads of "Geevee" buzzards  
and hyenas that feed on the carrion of  
wrecked lives. I seek no notoriety except  
for the notorious.

Charles Vezin.

N. Y., May 7, 1919.